

The CHRONICLE of the HORSE

UntACKED

VOL. 2, NO. 3

FALL 2014

NYC'S HORSE SHOW HISTORY

THE CROOKS FAMILY
*Saving
The World,
One Child
At A Time*

FALL
FASHION
PREVIEW



In This Issue



SANDY SHARKEY PHOTO

Shawn Hamilton

After beginning her career shooting horse shows, Shawn now focuses on documenting wild herds and unique riding vacations around the world. Sable Island, the subject of her photographic essay in this issue, has been on her bucket list since she was a child growing up in Nova Scotia. Shawn now lives in Orono, Ontario, on a small farm with her husband Joe, four children, five horses, two cats and one Bernese Mountain dog. In the winter months she teaches skiing, and she's currently working on presenting her photography in the fine art world.



LIZ CALLAR PHOTO

Vicky Moon

Writer and photographer Vicky Moon divides her time between her hometown of Ft. Lauderdale, Fla., and the village of Middleburg, Va. She has chronicled the lives of the rich, the not-so-rich, the famous and the not-so-famous for more than 20 years. She is the author of several books, including *A Sunday Horse*, *The Middleburg Mystique*, *The Private Passion of Jackie Kennedy Onassis: Portrait of a Rider and Equestrian Style: Home Design, Couture*, and *Collections from the Eclectic to the Elegant*.



Tania Evans

A freelance writer and editor for 40 years, Tania Evans is also a lifelong art lover and rider. She has evented through the advanced level, was a rated polo player at Casa de Campo in the Dominican Republic, has foxhunted in several countries and followed the hounds of the Waterloo Hunt, near her home in Ann Arbor, Mich., for years. Tania also serves as a senior appraiser with the American Society of Equine Appraisers and enjoys biking, kayaking and golf in her spare time.



Rollin McGrail

This issue's cover artist, Rollin McGrail, hails from New York and attended art school in England before graduating from Parsons School of Design in Manhattan. Her trademark images are recognizable for both style and content, and her work has been featured in *The New York Times*, *The Washington Post*, *Vanity Fair*, *Vogue* and *New York Magazine*, among many others. She creates her one-of-a-kind illustrations in a whirlwind of a studio in her colorful Wellington, Fla., home.

CONTACT US:

SUBSCRIPTIONS & RENEWALS:

Mail The Chronicle of the Horse, P. O. Box 433288
Palm Coast, FL 32143-3288

Phone 800.877.5467

Email subscriptions@chronofhorse.com

Manuscripts and photographs, accompanied by return postage, will be handled with care. Publisher assumes no responsibility for unsolicited material.

Copyright© 2014 by The Chronicle of the Horse, LLC. Reproduction of any material (including photographs and drawings) without written permission is prohibited. All rights reserved. The Chronicle of the Horse® and the distinctive masthead that appear on the cover of the magazine are all registered trademarks of The Chronicle of the Horse, LLC and may not be used in any manner without prior written permission.

THE CHRONICLE OF THE HORSE (ISSN 0009-5990) is published weekly except for January 6, February 3, March 3, March 24, April 28, June 2, June 30, July 21, September 8, October 6, December 8 and December 29 by *The Chronicle of the Horse, Inc.*, 108 The Plains Road, Middleburg, Virginia. Periodicals postage paid at Middleburg, VA and additional mailing offices.

THE CHRONICLE OF THE HORSE UNTACKED is published quarterly on February 17, May 26, August 25 and November 10. It is part of your subscription to *The Chronicle of the Horse*. To order single copies, call 800-877-5467 or e-mail subscriptions@chronofhorse.com.

SUBSCRIPTION RATES United States and possessions \$59.95/yr. Canada \$79.95/yr. Foreign (other than Canada) \$159.95/yr. Digital-only \$35/yr. For all subscription options see www.chronofhorse.com.

POSTMASTER SUBMIT ADDRESS CHANGES TO P.P.O. Box 433288, Palm Coast, Florida 32143-3288
CANADA POST Publications Mail Agreement #40612608
Canada Returns to be sent to Bleuchip International, P.O. Box 25542, London, ON, N6C6B2



ARTFUL DODGERS

Many of the world's most famous pieces of equine art were lost or stolen during World War II, and even if they're recovered, their provenance and fate are still shrouded in mystery.

By TANIA EVANS

Once it finally broke, more than a year after the fact, the news of the stunning discovery swept across the globe in a manner of minutes: an art cache of nearly 1,300 missing masterworks worth more than a billion dollars in the Munich apartment of an elderly recluse named Cornelius Gurlitt.

Two Riders on the Beach by Max Liebermann had been missing for more than 70 years when it was unearthed in 2012, along with nearly 1,300 other works of art, in the Munich apartment of Cornelius Gurlitt. Many of the pieces in Gurlitt's cache are believed to have been stolen by the Nazis during World War II, and David Toren, the great nephew of this painting's original owner, is now suing Germany for its return.

The son of art historian and Nazi-approved (despite being deemed a quarter Jewish) art dealer Hildebrand Gurlitt, the octogenarian Cornelius Gurlitt had long been rumored in the art community to be hiding a stash of paintings looted by the Nazis during World War II. But authorities never took note of Gurlitt until 2010, when his nervous behavior during a routine security check on a train from Zurich to Munich constituted a search that revealed 9,000 euros (about \$12,000) in cash on his person.

The amount was within legal limits for transport across the border, so Gurlitt wasn't detained. But his suspicious behavior that day set his eventual

downfall in motion. German authorities later discovered, on inquiry into his records, that he'd paid no taxes, held no social security records, owned no bank accounts and had never worked. How could an elderly man with so little backing have lived for years in a million-dollar apartment in Schwabing, one of the city's most expensive neighborhoods?

Surreptitious painting sales, it turned out, were Gurlitt's sustaining income. But when he quietly sold *The Lion Tamer* by Max Beckmann through an auction house for \$1.17 million in December of 2011, the authorities noticed. On Feb. 8, 2012, police finally

raided his flat and began cataloging the stash of 1,280 works of art, which included pieces by Picasso, Matisse, Renoir, Chagall and Franz Marc. Another 238 works were found in a second house of Gurlitt's in Salzburg, Austria.

Since then, countless complex questions have continued to arise over the works' provenance and future fate. And Gurlitt's death at the age of 81 in May of this year, just six months after the revelations came to light, has complicated matters even more.

"Mr. Gurlitt died without known heirs," the *New York Times* noted in his May 6 obituary, "leaving behind a tangle of questions about what will become of the art, some of it in the custody of the German government, some of it still in his possession and some of it subject to restitution claims."

Deemed Degenerate

Among the few photographs provided to the public in the wake of the discovery were three equine works by modernist painters Max Liebermann, Marc Chagall and Franz Marc.

The eye-catching Marc painting was the watercolor *Landscape with Horses*, a charismatic piece in the German expressionist's quintessential style. The horses featured in it are rounded, gray masses full of energy, posed in a composition quite similar to two of Marc's other paintings, *Little Yellow Horses* and *The Large Blue Horses*.

Marc was an avid horseman who painted equines often. A cavalryman in WWI, he and his horse were both killed when they were struck by shrapnel while on a reconnaissance mission in 1916.

Oddly, *Landscape with Horses* wasn't the only missing equine painting by Marc; his 6'7" x 4'3" *Tower of Blue Horses* hung for years in Germany's National Gallery but hasn't been seen since 1945. More Cubist in style, its equines stare eye-to-eye with the viewer

THE HORSE IN ART



CHRISTOP STACHE/AFP/GETTY IMAGES PHOTO

Above: A projection of painter Franz Marc's *Landscape with Horses* was showcased during a November 2013 news conference in Augsburg, Germany, following the discovery of Gurlitt's cache. The piece is a more muted rendition of Marc's famous *Big Blue Horses* (right).

and invite a melding with their animalistic essence.

Before it disappeared, *Tower* (and the *Landscape* watercolor as well) was displayed in Hitler's "Degenerate Art" exhibition of 1937 in Munich, designed to scare and incite the public against modernist work.

An amateur artist himself, Hitler considered the expressionist, neo-realist and Dadaist styles to be perverse, and he meant to rid the world of their influence. That didn't mean, however, that he ordered the immediate destruction of its examples. A law passed in 1938 allowed the Nazis to confiscate any art deemed degenerate, and as such the administration was able to sell this art "legally" on the open market, with the funds going to the German war effort. But first, Hitler mounted the Degenerate Art exhibition, with works displayed in disturbing arrangements and accompanied by derisive descriptions.

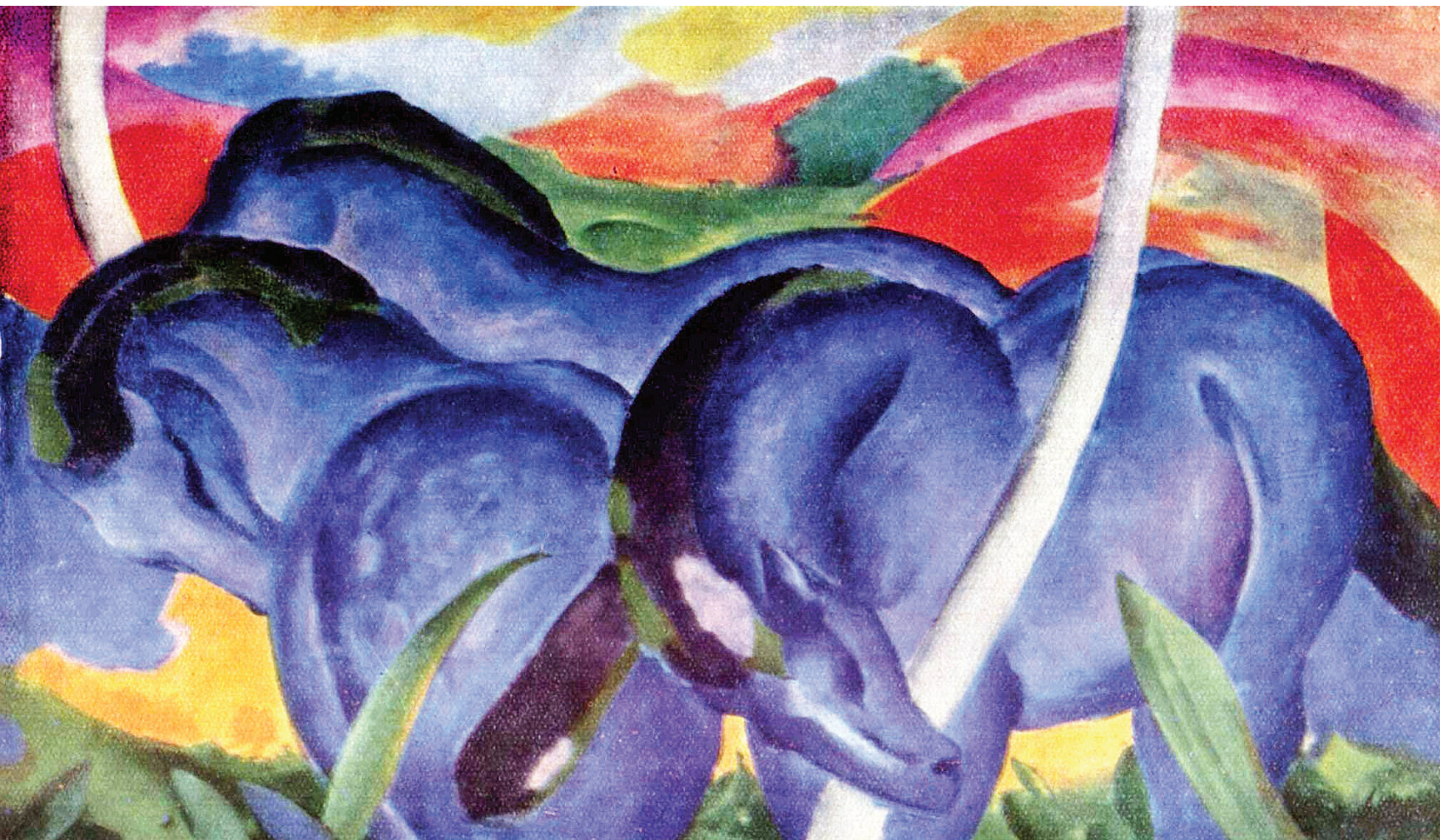
When the public saw Marc's art in the Degener-

ate Art shows, they protested enough that his work was moved out of that category officially. Nevertheless, *Landscape with Horses* mysteriously ended up in Gurlitt's collection, and *Tower of Blue Horses* was last seen in 1945 in the possession of Hermann Goering.

Goering was a Nazi military leader, commander of the Luftwaffe, president of the Reichstag, prime minister of Prussia and, at one time, Hitler's designated successor. An avid art collector, Goering controlled the Netherlands occupation and gobbled up art at confiscation rates. He loved the work of Rembrandt, Vermeer and other Dutch masters, and he absorbed collections put together by Dutch merchants over the centuries.

Goering scoured for art throughout Europe, as did Hitler, who wanted to create a massive art exhibition at his planned Führermuseum in Linz, Austria. In France, for example, 36,000 paintings were stolen from both institutions and individuals.

"The Monuments Men recovered and returned the majority of those," explained Lucian Simmons, Sotheby's head of restitution. (The 2014 film "The Monu-



ments Men,” written and directed by its star George Clooney, immortalizes the work of these Allied soldiers.)

Will Riders Be Returned?

But some of those restored artworks went back to Hildebrand Gurlitt, not their pre-war owners. Among these was the Liebermann oil painting *Two Riders on the Beach* (also sometimes referred to as *Rider on the Beach*, *Riders on the Beach* or *Two Riders at the Sea*), which was first exhibited in Berlin in 1901.

After its showing, Paul Cassirer, a Berlin gallery owner, acted as intermediary in 1905 and bought it for David Friedmann, a very wealthy sugar refiner from Breslau (modern-day Wrocław, Poland) with a lot of art and at least four houses. During WWII, the Nazis confiscated all his possessions and sold them at auction, with proceeds going to the Reich.

Friedmann died in 1942, and his daughter Char-

lotte was deported to an SS death camp a year later and died there. The Liebermann painting then went to Hildebrand Gurlitt, obtained for him by the Nazi called Muller Hofstede, who had been appointed by the Reich to appraise the collections owned by Jews that would then sell on the open market.

The Monuments Men confiscated the Liebermann from Gurlitt in 1946 but returned it in 1950, and Friedmann’s descendants have been searching for it ever since. Now found, they want it back.

“Our Liebermann...used to hang in Uncle David’s house, in the room in front of the winter garden,” said Friedmann’s great nephew, David Toren, who managed to immigrate to New York City in 1939 at the age of 14— orphaned after his parents were killed in Auschwitz. Now 88, Toren has filed a civil suit against the Free State of Bavaria and the Federal Republic of Germany seeking the painting’s return.

“*Two Riders* apparently hung on [Gurlitt’s] apart-

THE YORK PROJECT/WIKIMEDIA COMMONS PHOTO

THE HORSE IN ART



WIKIMEDIA COMMONS PHOTO

The Horses of St. Mark's, also known as the Triumphal Quadriga, date back to 300 BC and have been plundered as spoils of war countless times throughout history.

ment wall for decades,” Toren’s filing with the U.S. District Court for the District of Columbia states. “In the fall of 2011... Cornelius admits that he attempted to sell *Two Riders*, but he resorted to selling a different painting instead because he physically could not get *Two Riders* off the wall.”

But there’s no real precedent for such a complicated dispute. Statutes of limitation on any wrongdoing could be expired, and though Friedmann heirs exist, Gurlitt may have—in the eyes of the law—rightfully inherited the art. Provenance can be tricky.

The Horses of St. Mark’s Basilica are a quintessential example. These four bronze statues (actually

96 percent copper) are near-life size, athletic, aggressive, confident and stunningly beautiful examples of ancient art. Also known as the Triumphal Quadriga, they were sculpted around 300 BC, but evidence is inconclusive as to whether their origin is Greek or Roman.

Captured by the Turks in the 9th century, they went to the Hippodrome in Constantinople (now Istanbul), a giant stage for chariot races. In the 13th century during the Fourth Crusade, the conquering Venetians carted the horses off to Venice to St. Mark’s. More than 500 years later, when Napoleon conquered Italy, these “Venetian” horses traveled to Paris and stood regally atop Napoleon’s Arc de Triomphe.



THE YORCK PROJECT/WIKIMEDIA COMMONS PHOTO

Franz Marc's *Tower of Blue Horses* hung for the first half of the 20th century in Germany's National Gallery, but it's been missing since 1945. It was last known to be in the possession of Nazi leader Hermann Goering, who committed suicide in 1946 after being convicted of war crimes and crimes against humanity at the Nuremberg Trials.

Life in Paris was short-lived. In 1814, following Napoleon's defeat at Waterloo and the restoration of the Bourbon Monarchy, the horses traveled to the Austrian Empire, which returned them to Ven-

ice. Today, their replicas stand on top of the Basilica, and the originals, threatened by pollution, can be seen inside the Saint Mark's Basilica museum.

But have these four equines found their rightful resting place? What about Istanbul's claim to them? To this date, no one has offered the Turks recompense, replicas or, history forbid, the originals.

The Way Forward

At the 1998 Washington Conference Principles on Nazi-Confiscated Art, 44 countries agreed to return looted art or at least seek "fair solutions." In other words, they considered compensation to the heirs of the original owners.

But actual laws differ in countries such as Germany, France, Switzerland and the United States. In fact, that 1938 degenerate art law remains in effect today in Germany.

Curator Wolfgang Büche of the Moritzburg Foundation, from which Marc's *Landscape with Horses* was originally seized by the Nazis, says that while previous individual owners may have legal and moral rights to recovery, museums are forced to buy back their confiscated art.

And museums like his, he says, cannot compete with the big bidders.

Oddly, there's at least more hope of art being recovered after the war—as opposed to after random robberies by thieves who may slash canvases or cause other damage—because much of it was taken carefully and stored safely. Gurlitt had cared for many such classical pieces for

decades. His cache also includes other equine paintings by Daumier, Delacroix and Vernet, but the full list of items still has not been widely released.

Gurlitt's final surprise came to light after his death in May: He'd named the Kunstmuseum Bern in Switzerland—with which he'd had no previous relationship at all—his sole heir. Unless the descendants of previous owners can prove their family's works were stolen, Gurlitt's entire collection will be gifted to the museum.

"The Board of Trustees and directors of Kunstmuseum Bern are surprised and delighted," the museum announced in a statement, "but at the same time do not wish to conceal the fact that this magnificent bequest brings with it a considerable burden of responsibility and a wealth of questions of the most difficult and sensitive kind, and questions in particular of a legal and ethical nature."

In July, Kunstmuseum Bern's board of directors voted to hire a legal team to assess their options going

forward—a process they expect to take at least six months.

"The relevant authorities in Munich and Berlin have been informed and contacts established," the board announced in their last public statement, on July 4. "The goal of current investigation is to establish a solid basis for making a decision on whether the Kunstmuseum Bern will accept or waive the contents of the estate."

And so, despite all the mysteries solved and questions answered, a conclusion seems no more imminent. Perhaps Marc's *Tower of Blue Horses* will emerge one day via a ransom call from an anonymous merchant's lawyer. And maybe David Toren will one day get to enjoy *Two Riders on the Beach* with his family after its 75-year absence. Wolfgang Büche may even get to return the little Marc watercolor to his museum three-quarters of a century after it was stolen.

Only time will tell. Even after it's been recovered, vanished art surfaces slowly. ●

AN AMERICAN UNSOLVED MYSTERY

It seemed no mental alarms went off for staff of the Rolling Rock Hunt Club in western Pennsylvania when, one evening in January of 2006, two service workers trundled past with rolled-up carpets and loaded them into their van. By the time anyone noticed the two Franklin B. Voss paintings missing from the clubhouse and put together that the club's Persian rugs hadn't, in fact, been scheduled to be cleaned, it was far too late.

The estimated value of the entire haul was nearly \$70,000, and among several heisted items were two Voss foxhunting paintings that had hung in the Club for 70 years. They have never been recovered—or if they have been, it's been handled quietly, just as the news of the theft itself was.

Rolling Rock's management did not respond to interview requests for this story, and the club didn't provide information

when the *Pittsburgh Tribune-Review* published a follow-up piece on the unsolved theft in 2011.

The newspaper's reporter, Paul Peirce, noted that police reports indicated members of the Mellon family [today Sophie Mellon serves as one of Rolling Rock's masters] had commissioned Voss directly to paint the two missing works sometime in the 1930s. Paul Mellon, a contemporary and friend of Voss', also received a portrait of his horse, entitled *Dublin*, as a gift from his mother in 1937; it sold at auction for \$28,200 in 2000.

"[Township police Chief Michael] Martrunics and county Detective Will Brown said the FBI's special unit on art theft was called in from Washington at the outset, but the lack of photographs and information on the missing pieces hindered the search," Peirce wrote.

Police reports also noted that just weeks before the theft, RRHC had invited Peter Winants, a former *Chronicle* editor and publisher, art expert and member of the National Sporting Library and Museum's board of directors, to speak at the club about his book, *The Sporting Art of Franklin B. Voss*.

"It's our understanding that everyone at Mr. Winants' presentation, including Mr. Winants, was pretty excited when he said no one ever knew the two Franklin B. Voss paintings displayed at the club even existed," Brown told the *Tribune-Review*.

Little more than a month later, the pieces were gone, and they haven't been seen since.

The case remains open. If you have any information, call Ligonier Township, Pa., police at 724-238-5105 or Westmoreland County detectives at 724-830-3287.